

SPECIAL WINTER EXHIBITIONS NUMBER  
BULLETIN OF THE  
ART INSTITUTE  
OF CHICAGO  
DECEMBER NINETEEN THIRTY-EIGHT



ADORATION OF THE MAGI, PAINTING, BY FRANCESCO BOTTICINI (FLORENTINE, 1446-1497). THE MR. AND MRS. MARTIN A. RYERSON COLLECTION. SHOWN IN THE EXHIBITION OF THE CHRISTMAS STORY IN ART.

VOLUME XXXII

NUMBER 7

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I



THE PALM, BY PIERRE BONNARD (FRENCH, 1867—). LENT BY THE PHILLIPS MEMORIAL GALLERY, WASHINGTON, D. C.

### AN EXHIBITION OF BONNARD AND VUILLARD

ONE of the most glowing and colorful loan exhibits ever held at the Institute will open on December 15 for a month's showing. This is the joint exhibition of Pierre Bonnard and Édouard Vuillard, two of the greatest French contemporary painters, seen together for the first time in Chicago. True, both artists were well represented in the Century of Progress and both with typically fine canvases. The present exhibit, however, is the Institute's first attempt to show their work at full-length and will be made up of superb examples chosen from different periods of

their careers, lent by American and European collectors and museums. Today over seventy, Bonnard is the talk of Paris; his room of painting at the French exhibition of 1937 suddenly revealed him to the public as an artist of great personal distinction and power. Not so well known in America as some of his contemporaries, he is one of the most joyous painters alive. His radiant and magical color carries on the tradition of Renoir and, like Renoir, he delights in the sensuous world: the hues and textures of flowers, the Mediterranean color and light of the Riviera, the translucent tints

Published two issues bi-monthly: September-October, April-May, five issues monthly: November, December, January, February, March, by The Art Institute of Chicago at 1009 Sloan Street, Crawfordsville, Indiana. Correspondence pertaining to subscriptions may be sent to 1009 Sloan Street, Crawfordsville, Indiana, or to the Chicago office at Adams Street and Michigan Avenue. Entered as second class matter January 17, 1918, at the Post Office at Crawfordsville, Indiana, under the Act of August 24, 1912. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized on June 28, 1918. Subscription included in membership fee; otherwise \$1.00 per year. Volume XXXII, Number 7.

of feminine flesh—all this he weaves together into floating luminous patterns of color. Not that Bonnard ends where often Monet ended—in a vague, formless haze. Behind these shifting, overlapping color patches is a shrewd linear stitching which binds elements together into a forceful unity. Here Degas' striking angles of vision and unconventional arrangement have guided him, but he has refused entirely the note of objective bitterness that haunts the earlier master. More and more Bonnard expresses a human warmth through an eye that sees the world transfigured by color and through a hand that draws with a careless, caressing elegance.

Chicago is particularly to be envied for, with signal generosity, the Phillips Memorial Gallery, Washington, D. C., has lent its greatest works by Bonnard, and through its kindness we are permitted to see such superb examples of his art as *The Palm* (here illustrated), *The Open Window*, and *Early Spring*. The Chester Dale Collection, the Adolph Lewisohn Collection, the Museum of Modern Art, and Smith College are among other coöperative lenders who are making this side of the exhibit a success.

Something of Degas' linear distinction resides, too, in Vuillard, friend and spiritual brother of Bonnard. The twenty paintings by him in the exhibit stress his earlier styles, that remarkable period of the 1890's and the early 1900's. Vuillard's little pictures take on an almost symbolic charm, seeming in their delightful harmonies of color, fanciful design, and quick reading of character to sum up the very essence of Parisian bourgeois life. That Vuillard is a remarkable portrait painter no one will deny, particularly after studying the *Portrait of M. Philippe Berthelot*. Sharpness of insight, tenderness of color and touch unite to produce a true "little master," "little," that is to say, in the scope of his material, but "master" in all that he touches. Loans from private collections here and abroad present a most distinguished record of Vuillard's art. This last



INTERIOR, BY ÉDOUARD VUILLARD (FRENCH, 1868—). LENT BY MR. AND MRS. CHARLES H. WORCESTER.

season the artist has been honored by a retrospective showing of his work in Paris and France has been completely charmed.



PORTRAIT OF HIS EXCELLENCY, THE AMBASSADOR PHILIPPE BERTHELOT, BY ÉDOUARD VUILLARD. LENT BY MME. BERTHELOT, PARIS.



INTERIOR OF THE TUGENDHAT HOUSE, AT BRNO, CZECHOSLOVAKIA, BY MIËS VAN DER ROHE. THIS VIEW SHOWS THE ADJUSTABLE GLASS WALLS, AND THE HONEY-COLORED ONYX PARTITION.

## AN EXHIBITION OF ARCHITECTURE BY MIËS VAN DER ROHE

THE appointment of Professor Ludwig Miës van der Rohe<sup>1</sup> as Head of the Department of Architecture at Armour Institute provides a timely opportunity for Chicagoans to learn about this famous architect.

Ludwig Miës, the son of a stone mason, was born in Aachen, Germany, in 1886. He appended his mother's surname—van der Rohe—to his own when he went to Berlin as a young man. In Berlin he worked with Bruno Paul, the furniture designer, and with Peter Behrens. He has long been a leader in his profession and in 1930 was appointed Director of the famed Bauhaus at Dessau.

His most famous house is the Tugendhat house at Brno, Czechoslovakia. In this

<sup>1</sup> Pronunciation: Miës (meals) van der (derrick) Rohe (roe' z [end]).

house he expresses his idea of "a living house, not a fixed house." Rare wood and onyx screens, taking the place of fixed partitions, form dining alcove and library. This residence illustrates very well his belief that a house should include the garden as an integral part of it. Two sides of the living room are entirely of glass—glass which can be lowered into the wall beneath, bringing light, fresh air and sunshine into the room.

Miës van der Rohe possesses a keen understanding and respect for materials and realizes their potential qualities and meaning. Glass, clear and translucent, onyx, and macassar wood are used as windows, screens and interior wall surfaces, and velvet curtains add beauty and dignity to the rooms they adorn.

MARION RAWLS

## TWO EXHIBITIONS

Loan Exhibition of  
French Romantic Painting

PAINTINGS by the three greatest masters of French Romanticism will be one of the features of the Winter Exhibitions opening at the Art Institute, December 15, for a month's showing. This exhibition will consist of canvases by Baron Gros, Théodore Géricault, and Eugène Delacroix, and is the first important showing of their art ever sent from Europe. The museums of The Louvre, Besançon, Versailles, and Rouen have contributed famous paintings by these artists, and great collectors in Paris, including the Duc de Trévise, the Comtesse de la Béraudière, Comte A. Doria, have lent superb examples from their private galleries.

Baron Gros will be represented by seventeen paintings, many of them dealing with Napoleon and his court. Gros' vivid and richly romantic style was well suited to this great period of French politics and art, and visitors will be able to study firsthand such famous examples as Bonaparte Visiting the Pest-Ridden of Jaffa and Napoleon Watching Moscow in Flames.

Géricault, who is becoming recognized as the great genius of the period, will be seen in several studies for his masterpiece, *The Raft of the Medusa* (*Radeau de la Méduse*), as well as a series of stirring romantic portraits and scenes dealing with horse racing and wild horses. His friend



LIEUTENANT LEGRAND, BY BARON ANTOINE  
JEAN GROS (FRENCH, 1771-1835). LENT BY  
THE DUC DE TRÉVISE, PARIS.

and contemporary, Delacroix, whose works were shown in the notable exhibition at the Institute in 1929, will be represented here with an unusual series of sketches and finished compositions, many of which are mentioned in the artist's famous *Journal*, recently available in an English translation, and one of the most talked-of art books of last year.

## The Christmas Story in Art

SINCE the Winter Exhibitions for this year are current with the Christmas season, one of the galleries in this series will be given over to a delightful showing of the Christmas Story in Art. Various subjects dealing with the theme of Christ's birth will be represented through paintings, sculpture and prints. Loans from Chicago collections, including a rare Venetian Primitive of the Madonna and Child, attributed to Jacobello di Bonomo, from the Charles H. and Mary F. S. Worcester Collection,

will be on view. The sculpture will stress charming reliefs in terra cotta of the fifteenth and sixteenth century Italian schools, certain examples of which are found in the Mr. and Mrs. Martin A. Ryerson Collection and here exhibited for the first time. Unusual subjects from the Christmas cycle, such as the Flight into Egypt with its several episodes, will be shown through rare early engravings of both Northern and Southern masters. The exhibition will remain through January 15.

## PANELS BY GIOVANNI DI PAOLO OF SIENA (1403-1483)

## Showing Scenes from the Life of St. John the Baptist

**M**ANY people at some time or other on a museum visit have had the experience of being strongly attracted to a painting and, after looking at it attentively and reading the label, of going away unsatisfied. Many questions come to the visitor's mind, questions which he has not time to answer for himself by doing research in the library and which the museum cannot answer fully in a label. It is with this need of the visitor in mind that the Art Institute has arranged an "explanatory exhibition" of six important paintings in the Mr. and Mrs. Martin A. Ryerson Collection.

The six panels, representing scenes from the life of St. John the Baptist,<sup>1</sup> and painted in tempera, formed the major part of the masterpiece of Giovanni di Paolo, who lived in Siena from 1403-1483. The panels have been the subject of controversy for some twenty-five years, and with the publication, in 1937, of a scholarly book by John Pope-Hennessy<sup>2</sup> we now have what seems the most plausible suggestion of the original arrangement of these together with four other panels, two in the Landesmuseum at Münster-in-Westphalen, Germany;<sup>3</sup> one in the collection of Philip Lehman in New York;<sup>4</sup> and one in the Carvallo Collection in the Château de Villandry at Tours, France.<sup>5</sup> The ten scenes now accounted for include:

The Annunciation to Zacharias in the Temple (Lehman)

The Birth and Naming of St. John (Münster)

St. John Entering the Wilderness (Chicago)

St. John Preaching (Carvallo)

St. John Bearing Witness to Christ (Chicago)

St. John before Herod (Münster)

St. John in Prison (Chicago)

Salome before Herod (Chicago)

<sup>1</sup> F. M. Perkins, *Rassegna d'Arte Senese*, III (1907), 82-3 (repr. of 6 Chicago panels).

<sup>2</sup> J. Pope-Hennessy, *Giovanni di Paolo*, London, 1937.

<sup>3</sup> P. Schubring, *Rassegna d'Arte*, XII (1912), 162-4, repr. 162, figs. 1 and 2.

<sup>4</sup> F. M. Perkins, *Rassegna d'Arte*, XIV (1914), 163, repr. 165; J. Breck, *Art in America*, II (1914), 280-3, fig. 2; R. Lehman, *The Philip Lehman Collection*, Paris, 1928, pl. XLVI.

<sup>5</sup> L. Amaudry, *Burlington Magazine*, VI (1904-5), 305, repr. 307; R. Fry, *Burlington Magazine*, VI (1904-5), 312.

The Beheading of St. John (Chicago)  
The Presentation of the Head and the Dance of Salome (Chicago).

The history of the criticism of these panels has been interesting. Paul Schubring,<sup>6</sup> in 1915, suggested that the six Chicago panels were part of an octagonal ciborium and that the one Lehman and two Münster panels were from an altar tabernacle painted probably for some baptismal chapel. In 1918 De Nicola<sup>7</sup> placed all nine of these panels in a plausible reconstruction of a stationary altarpiece. In his publication of 1927 Van Marle<sup>8</sup> suggested that the Carvallo panel of St. John Preaching might belong with the group. It should be noted that this panel in the course of its history has not only been attributed to other schools and other artists, but at some time was cut off at the top and sides, repainted in parts, and given an impossible signature and date: "Mantegna, 1500."

A suggestion offered by Venturi,<sup>9</sup> in 1931, of two wings of a folding altarpiece with six panels in each wing, but not including the Carvallo panel, is modified by Pope-Hennessy,<sup>10</sup> who includes the latter and whose suggestions we follow for the purposes of this exhibition. (See illustration.) The Pope-Hennessy reconstruction makes the composition of the two wings, with the vigorous landscape backgrounds on the left balancing the architectural setting on the right, far finer than in De Nicola's arrangement. The sequence of scenes is more logical.

<sup>6</sup> P. Schubring, *Cassoni*, Leipzig, 1915, pp. 324-5, pls. CIII (Münster), CIV-CVI (6 Chicago panels).

<sup>7</sup> G. de Nicola, *Burlington Magazine*, XXXIII (1931), 45-54, pl. I (De Nicola Reconstruction), pls. II, III (6 Chicago panels).

<sup>8</sup> H. Edgell, *A History of Siennese Painting*, New York, 1932, pp. 218-20, figs. 307 (De Nicola reconstruction), 309 (Chicago, 3), 310 (Chicago, 9), 311 (Chicago, 12). Note that "Chicago, 3" refers to the Chicago panel numbered No. 3 in the reconstruction of the altarpiece on p. 107.

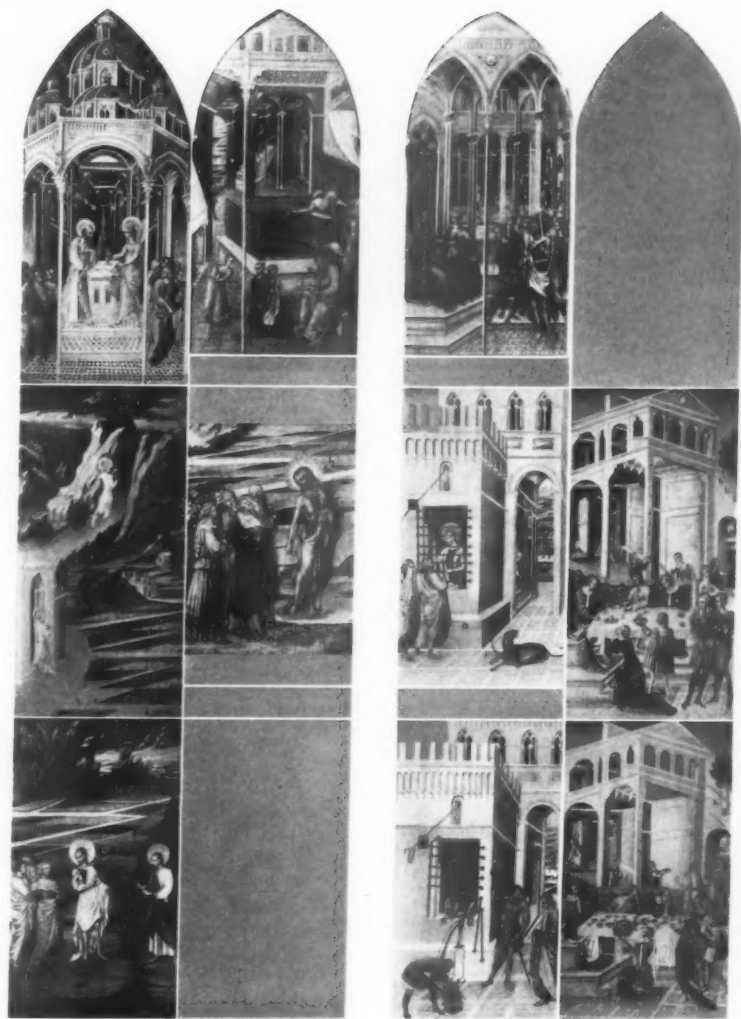
<sup>9</sup> R. van Marle, *The Development of the Italian Schools of Painting*, IX, 1927, pp. 427-30 fig. 276 (Chicago, 3).

<sup>10</sup> L. Venturi, *Pittura Italiana in America*, Milan, 1931, pls. CXXXV (Lehman panel), CXXXVI-CXLI (Chicago panels); literature with plates.

<sup>11</sup> J. Pope-Hennessy, *op. cit.*, pp. 80-90, pls. XXa (Münster, *St. John before Herod*), XXb (Chicago, 5), XXI (Chicago, 3), XXIIa (Chicago, 11), XXIIb (Chicago, 12).



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RECONSTRUCTION OF THE GIOVANNI DI PAOLO ALTARPIECE  
AS PROPOSED BY POPE-HENNESSY

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|--|---|--|---|
| 1. Annunciation to Zacharias<br>(Courtesy of Mr. Lehman) | 2. Birth of St. John<br>(Courtesy, Münster Mus.)          | 7. St. John before Herod<br>(Courtesy, Münster Mus.) | 8. St. John and Salome<br>(missing)       |
| 3. St. John in the Wilderness<br>(Chicago)               | 4. St. John Preaching<br>(Carvallo Coll., Phot. Giraudon) | 9. St. John in Prison<br>(Chicago)                   | 10. Salome before Herod<br>(Chicago)      |
| 5. St. John Bearing Witness to Christ<br>(Chicago)       | 6. Baptism<br>(missing)                                   | 11. Beheading of St. John<br>(Chicago)               | 12. Presentation of the Head<br>(Chicago) |

cal; as a precedent for this arrangement in a Siennese altarpiece we can note the polyptych of Santa Umiltà<sup>21</sup> by Pietro Lorenzetti, now in the Uffizi, in Florence. The assumption that the altarpiece was a folding one is strengthened by the fact that on the reverse of the Lehman panel, in the upper left of the left wing, there is painted the Angel of the Annunciation. This suggests not only that the wings could be closed but also that on the back of the panel at the upper right (one of those missing) there must have been a painting of the Virgin.

The dating of this work by Giovanni has also been the subject of controversy. All critics agree that the panels were painted some time after 1430 because the compositions of some of them are so obviously borrowed from the baptismal font of Jacopo della Quercia in the Baptistery at Siena, completed at that time. Venturi<sup>22</sup> describes them as in Giovanni's late style, while Schubring<sup>23</sup> and De Nicola<sup>24</sup> ascribe them to a period shortly before 1450. Pope-Hennessy<sup>25</sup> places them in the period 1455-1460 and refutes<sup>26</sup> the argument of R. L. Douglas,<sup>27</sup> who dates them c. 1436-8.

Giovanni's place in the history of Siennese painting is a most interesting one. His work shows that transition from Siennese productions of gothic splendor and the so-called International Style, with its delicate graces, to the more solid and penetrating performances of the Renaissance. It is with no derogatory intent that we call him on the whole rather eclectic, for he used his eclecticism with originality and personal genius. We have included in the exhibition all the more obvious sources of the backgrounds, the compositions, and the details, but a study of these sources serves only to enhance our appreciation of his

inventive genius. Keenly aware of all that went on about him and of the art of his predecessors, he seized eagerly whatever he needed and molded it delightfully for his own purposes.

Of these influences we are most aware of the compositions which he borrowed from the Della Quercia font, especially Giovanni di Turino's St. John Bearing Witness to Christ, Ghiberti's St. John before Herod, and Donatello's Presentation of the Head and the Dance of Salome. Then we note the mountains so obviously derived through Duccio and the Lorenzetti from Byzantine manuscripts and mosaics. In this connection we observe that Cennino Cennini in his *Book of the Art of Cennino Cennini*<sup>28</sup> gives directions to young artists for learning to paint mountains: "If you wish to draw mountains well so that they appear natural, procure some large stones, rocky and not polished, and draw from these." In the exhibition, too, we have called attention to the similarity of treatment of mountains in the work of Chinese landscape painters and these Siennese artists.

The angular pattern of fields, impressive and important as it is in these compositions, is not original with Giovanni. We find quite similar patterns in the work of the Lorenzetti, Uccello, and Sassetta. It is interesting also to observe that photographs of actual scenes near Siena, the fields taken from the top of the campanile, for instance, suggest that these Siennese artists may have been more aware of the real appearance of the landscape than we sometimes remember.

As for the architectural settings, it was customary for Siennese artists of the fourteenth and fifteenth centuries to include in their backgrounds recognizable bits from their own environment. In Giovanni's scenes we recognize not only the Porta Romana so deftly used by Sassetta, but also the Gothic palace of his own time, possibly an adaptation of the Grotanelli Palace in

<sup>21</sup> Van Marle, *op. cit.*, II, fig. 245, pp. 368-9.

<sup>22</sup> L. Venturi, *op. cit.*, pl. CXXXV, and text.

<sup>23</sup> P. Schubring, *Rassegna d'Arte*, XII (1912), 162-4.

<sup>24</sup> G. de Nicola, *op. cit.*, p. 53.

<sup>25</sup> J. Pope-Hennessy, *op. cit.*, p. 89.

<sup>26</sup> J. Pope-Hennessy, *Burlington Magazine*, LXXII (1938), 95.

<sup>27</sup> R. L. Douglas, *Burlington Magazine*, LXXII (1938), 43-7, repr. 45a (Chicago, 3).

<sup>28</sup> *A Contemporary Practical Treatise on Quattrocento Painting, with notes on Mediaeval Art Methods* (translated from the Italian), by Christiana J. Herringham, London, 1899, p. 78.



Siena with its two-part windows and Guelph battlements. In the architectural setting of the Lehman Annunciation to Zacharias critics have noted the influence of Ambrogio Lorenzetti's Presentation in the Temple, now in the Uffizi.<sup>19</sup> In the Münster Birth and Naming of St. John, a composition borrowed to some extent from the baptismal font, one is reminded of Sassetta's influence and looks with interest at that artist's Birth of the Virgin, in the Collegiata at Asciano,<sup>20</sup> for similarities of detail.

In the two Chicago scenes of the banquet of Herod, an Oriental rug is shown laid over the steps which lead to Herod's seat of honor. This rug is of that early Asia Minor type, now almost extinct,<sup>21</sup> in which the design consists of conventionalized animal forms enclosed in polygonal fields. These rugs appear often enough in paintings of the thirteenth, fourteenth, and fifteenth centuries to convince us that they were exported to Italy from Asia Minor and were quite familiar to the Italians of the period.<sup>22</sup> Indeed, one of the few existing known fragments of this ancient type, now in the Kaiser-Friedrich Museum in Berlin, was formerly in a church in Central Italy.<sup>23</sup> A rug very similar to ours appears in another of Giovanni's paintings, The Marriage of the Virgin, in the Doria Gallery in Rome (painted soon after 1436).<sup>24</sup> An earlier example of the use of this type of rug is in the Marriage of the Virgin, attributed to the Siennese School, fourteenth century, in the National Gallery in London (no. 1317).<sup>25</sup>

For many things in Giovanni's work we can find a source or a precedent, but never do we find stupid copying, and never do we

lack the whimsical, fantastic, or dramatic touch of Giovanni himself.

In the proposed reconstruction of the altarpiece two panels of the wings are still missing, one showing The Baptism, a scene never omitted in the story of the life of St. John. It is possible to imagine the probable composition and details of this panel. Using two known pictures of the subject by the artist, one in the Ashmolean Museum, at Oxford, and one in the J. P. Morgan Collection, in London,<sup>26</sup> to suggest the arrangement of the foreground figures, and assuming that to complete the picture there must have been a background similar in its arrangement of mountains and fields to the Chicago St. John Bearing Witness to Christ, we have the most likely suggestion.<sup>27</sup>

The second missing panel must represent a scene which takes place after Herod orders the Saint to prison and before he is shown in the prison itself. For this scene Venturi and Pope-Hennessy suggest Salome and St. John. In addition to these there must have been some important figure in the big central panel between the folding wings. This may have been, as Pope-Hennessy suggests, a wooden or a metal figure requiring protection. With the acceptance of ten of the thirteen parts our hopes rise and we look forward to the miraculous appearance of the missing three and to some scholar's invention of more complete data concerning the altarpiece itself.

HELEN F. MACKENZIE

<sup>19</sup> R. L. Douglas, *Catalogue of Exhibition of Pictures of the School of Siena*, Burlington Fine Arts Club, London, 1904, pl. XXIII.

<sup>27</sup> Note: Soon after completing the altarpiece under discussion, Giovanni di Paolo painted four predella panels representing scenes from the life of St. John: The Birth and Naming of St. John (1), The Baptism, St. John Entering the Wilderness (2), and The Presentation of the Head and the Dance of Salome (3). These panels, now in the collection of J. P. Morgan in London, are wider than they are high. Nevertheless, in composition three of them are similar to the panels of the same subjects in the altarpiece. (1) S. Reinach, *Répertoire de Peintures du Moyen-Âge et de la Renaissance*, I, 1905, repr. (in line drawing), p. 516, [1]. (2) *Ibid.*, repr. p. 516 [2]; R. L. Douglas, *Cat. of Exh.*, pl. XXII; F. J. Mather, *History of Italian Painting*, New York, 1923, fig. 62, and p. 95. (3) S. Reinach, *op. cit.*, repr. p. 523 [2]; R. L. Douglas, *Cat. of Exh.*, pl. XXIV.

<sup>19</sup> Edgell, *op. cit.*, fig. 165; Van Marle, *op. cit.*, II, fig. 278.

<sup>20</sup> Van Marle, *op. cit.*, IX, repr. opp. p. 326.

<sup>21</sup> W. Bode and E. Kühnel, *Antique Rugs from the Near East*, New York, 1922, pp. 41-3.

<sup>22</sup> K. Erdmann, *Jahrbuch der Preussischen Kunstsammlungen*, L (1929), 283 and note 2.

<sup>23</sup> W. Bode, *op. cit.*, p. 40, fig. 63.

<sup>24</sup> G. Soulier, *Les Influences Orientales dans la Peinture Toscane*, Paris, 1924, p. 206 and pl. XVIII a.

<sup>25</sup> National Gallery Illustrations, *Italian Schools*, London, 1937, repr. p. 330.



PEASANT WOMAN, DRYPOINT, BY HANS THEO RICHTER, GERMANY. AWARDED THE MR. AND MRS. FRANK G. LOGAN PRIZE IN THE FIFTH INTERNATIONAL EXHIBITION OF ETCHING AND ENGRAVING.

### THE FIFTH INTERNATIONAL EXHIBITION OF ETCHING AND ENGRAVING

**B**OTH in quantity and quality the American section dominates the Fifth International Exhibition of Etching and Engraving, which opened November fourth and will continue through January ninth. The American prints as a whole are characterized by deep sobriety which, where not directed to statement of fact, may verge on melancholy. The large influence of Germanic art manifest in these prints is evidence of this new seriousness.

In last year's International Exhibition of Lithography and Wood Engraving we were struck by the concern of the Germans, Käthe Kollwitz and Ernst Barlach, with the theme of death, a heritage to them from the Gothic past when the Dance of Death found frequent representation in art. This year the fateful reveille is sounded by Edward Hagedorn, a Californian, in *The Call to Arms*, wherein a skeleton in military cap bugles across a Flanders Field

of white crosses. The technical excellences of the print, the skillful use of drypoint, the effectiveness of the spotting of light and dark, of the placing of line and angle in the stark composition, are a setting proper to the dramatic content of the subject.

The pose and the pitiable misery of the figure portrayed by Blanche Grambs in *Mood*\* recall the tragic forms of Käthe Kollwitz's art. The drawing itself with its strong outlines, startling areas of light, and emphasis on feeling elicits comparisons with both Rouault and German expressionism. Augustus Peck's *Blue Clown*,\* another expressionistic work, partakes of the humoresque quality in German art and life which has been interpreted for us in another form by Emil Jannings. Joe Leboit acknowledges the influence of George Grosz in both of his aquatints, *Buyers*\* and *Society Burial*.\* Mortimer Borne in

\* Courtesy of Federal Art Project, W.P.A.

his drypoint, *Café*,\* with its centrifugal composition, also bespeaks an acquaintance with Grosz.

Among prints admitting to foreign influences other than Germanic are Frederic Taubes' *Head*, inspired by Francesco Laurana's sculptures, Anita de Caro's *Summer*, a kind of Botticellian *Birth of Venus* drawn in the French manner, and Philip Brody's *Eastern Shore*, reminiscent of Rembrandt.

The remainder of the American prints in major part show a sincere desire to record and interpret the multiple phenomena of American life. From Lawrence Kupferman's drypoint, *Victorian Mansion*, and Frank D. Fousek's aquatint in color, *Gentle Death*,\* emanates a tender nostalgic yearning for our immediate past. Fousek's print, in strong yellows, blues, and greens, of an abandoned farm house made lovely by the setting sun is as indigenously American as a Currier and Ives lithograph. Kupferman's *Victorian Mansion* belongs to the school of Edward Hopper. In his development of form by contrasting large areas of light and shadow and by his telling use of the white of his paper, Kupferman's print becomes strikingly modern. Beside it, Samuel Chamberlain's print, *Springtime in Salem*, with its busyness of line, seems to belong to a much older generation. This latter drypoint in its gentle, Arcadian quality is more akin to the English than to the American school. The most characteristically American prints in the exhibition are those dealing with the agricultural and industrial aspects, rather than with the gentilities, of American civilization. Arnold Blanch's soft-ground etching and aquatint, *Scranton*,\* is typical of this group. A large number of the prints are concerned with present social conditions. One of the most poignant is *Coal Miner's Kid* by Harry Sternberg.

It is of interest to begin our rapid review of the foreign entries by comparing this last print with one by Mauricio Lasansky of Argentina. Harry Sternberg's aquatint has the impact of actuality and the mystery

of some dark legend of the earth. The unhappy little boy will always be in bondage to the sullen landscape. The Argentinian's etching of *Northern Peasant Children*, tiny creatures as aged and sad as the *Coal Miner's Kid*, has only decorative value beside the latter print. It is a frieze of children, animals, and landscape drawn in nearly one plane in a conscious effort to achieve the primitive naïveté of peasant art.

One of the best of Argentinian entries is the aquatint in earth colors of *Fiesta—Nahuel Huapi* by Luis B. Caputo Demarco.

Czechoslovakia is represented by three engravings: two more of Cyril Bouda's illustrations to the *Autobiography of Benvenuto Cellini* and a *View of Bakar* by Vladimir Pukl. The German entries are neither numerous nor particularly distinguished. Among them are an expressionist view of *The Salon of My Grandmother* by Leon Mayer; two familiar studies of foals by Renée Sintenis. Best of the group are the detailed etching of *The Sucking Calf* by Karl Max Schultheiss and the skillful drypoint, *Peasant Woman*, by Hans Theo Richter, winner of the Mr. and Mrs. Frank G. Logan Art Institute Prize.

Great Britain follows tradition with worthy craftsmanship. W. P. Robbins' mezzotint, *The Artist's Mother*, is one of the excellent figure pieces in the group. Two of the finest prints in the entire exhibition belong to the French section. They are the engravings by Louis-Joseph Soulas of *The Beauce at Rouvray* and *The Fields in Autumn*. This latter has a serenity and breadth of vision which recall Hobbema's *Middelharnis Avenue*.

In conclusion praise must be given to the jury, Miss Olivia Paine of the Metropolitan Museum, and the artists, Gustaf Dalstrom and Emil Ganso, for their judgment in selecting these one hundred and ninety-four prints from nearly fifteen hundred submitted. Due to limitations of space many fine prints could not be included, but despite this restriction, the exhibit is a fair cross section of contemporary graphic art.

DOROTHY STANTON

\* Courtesy of Federal Art Project, W.P.A.

## A COLLECTION OF DRAWINGS

**T**HIS carefully selected exhibition of drawings lent by Sir Robert Witt of London will give the visitor a chance to learn more about a work of art in the making. Attention is being newly drawn to the often incomplete notes which allow us to see how great artists first formulate their ideas, later to be developed into finished sculpture or painting. Drawing for its own sake was not practiced until the seventeenth century. It reached a high level of beauty and verve in such eighteenth-century men as Piazzetta and Tiepolo, both represented here.

In these examples from the sixteenth to the nineteenth centuries we can note the change in technique, and its relation to the style of the period: the more classic, reserved pen drawings, the later use of wash and chalk; the varying stress on contour or inner modeling; the emphasis on black and white contrast, or on color.

Not only is the Italian school well represented, but also the English and early American. Constable and Gainsborough, Romney and Rowlandson provide interesting comparisons. There are also specimens of the seventeenth-century Dutch, Flemish, and French schools. This selection will complement the fine survey of German drawings seen in 1936-1937. Equally fine, the Witt collection is broad and international in scope.

## GEORGE GROSZ — A SURVEY OF HIS ART

**G**EORGE GROSZ was born in Berlin on July 26, 1893, of Prussian and Lutheran parents. Until 1909 he lived in Pomerania in the little town of Stolp; during the next three years he studied at the Dresden Academy of Fine Arts. His talent for acid comment early came to the fore: in 1919 he issued his own magazine, *Pleite*. In 1932 Grosz paid a visit to America. Political conditions preventing his return to Germany, he now has become an American citizen.

Grosz takes his place in the long line of



BOY WITH BOWL AND STAFF, DRAWING, BY GIOVANNI BATTISTA PIAZZETTA (VENETIAN, 1682-1754). LENT FROM THE COLLECTION OF SIR ROBERT WITT, LONDON.

social critics and commentators from Rowlandson and Hogarth, through Goya and Daumier and Toulouse-Lautrec, but owes his largest artistic debt to the Futurists. By disregarding the orthodox conception of space, he was able to compress many anecdotal elements into cubistic patterns. The present exhibition includes examples of his early German as well as of his recent American work. His early pen sketches with their childlike outlines are brutally expressive, his scathing pen sparing nothing. We must remember that Grosz was depicting the corrupt life of Berlin during the war and in the dreadful years after, and that the sordidness he set down lay in society of that time and not in his art. His new work, it has been said, reveals less the social surgeon than the painter who now is interested in painting for its own sake. A full, rich palette, a strong, surging brush, give vitality to subjects of the nude or still life, while the romantic German landscape of Altdorfer lives again in his fantastic moonlights and visionary forests.

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# PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

DECEMBER, 1938

VOL. XXXII NO. 7

## LECTURES FOR MEMBERS AND CHILDREN OF MEMBERS

December 2—December 18

Lectures are given in Fullerton Hall unless otherwise noted.  
The Scammon Fund Lectures are listed both below and separately on page 117.

DATE December	Hour	
Fri. 2	10:00 to 12:00 Noon 12:15 Noon 2:30 P.M. 7:00 P.M. 8:15 P.M.	SKETCH CLASS FOR ADULTS. <i>Dudley Crafts Watson.</i> THE FIFTH INTERNATIONAL EXHIBITION OF ETCHING AND ENGRAVING. <i>Dudley Crafts Watson.</i> Print Galleries. MASTER PAINTERS OF THE BRITISH ISLES. <i>Dudley Crafts Watson.</i> REPETITION OF 12:15 LECTURE. MEXICO CITY TO ACAPULCO (Travel Lecture). <i>Dudley Crafts Watson.</i>
Sat. 3	1:15 to 2:05 P.M.	MAKING A CHRISTMAS DESIGN (Demonstration). (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools. <sup>1</sup> ) <i>Dudley Crafts Watson, assisted by Myron R. Winder.</i>
Sun. 4	3:30 P.M.	MEXICO CITY TO ACAPULCO (Travel Lecture). <i>Dudley Crafts Watson.</i>
Mon. 5	2:00 P.M.	NEW WINTER SCHEMES (A Clinic of Good Taste). <i>Dudley Crafts Watson.</i>
	6:00 to 7:30 P.M. 8:15 P.M.	EVENING SKETCH CLASS FOR NOVICES. <i>Dudley Crafts Watson.</i> REPETITION OF 2:00 LECTURE.
Tu. 6	12:15 Noon 2:30 P.M.	THE COBURN COLLECTION. <i>Dudley Crafts Watson.</i> Second-Floor Galleries. THE EARLY ART OF THE CAUCASUS (The Scammon Fund Lectures). <i>Dr. Alfred Salmony, New York University.</i>
Fri. 9	10:00 to 12:00 Noon 12:15 Noon 2:30 P.M. 7:00 P.M. 8:15 P.M.	SKETCH CLASS FOR ADULTS. <i>Dudley Crafts Watson.</i> ETCHINGS OF VENICE. <i>Dudley Crafts Watson.</i> Print Galleries. MASTER PAINTERS OF SCANDINAVIA. <i>Dudley Crafts Watson.</i> REPETITION OF 12:15 LECTURE.
Sat. 10	1:15 to 2:05 P.M.	OAXACA, MEXICO (Travel Lecture). <i>Dudley Crafts Watson.</i> CHRISTMAS BY THE MASTERS (Stereopticon). (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>Dudley Crafts Watson, assisted by Myron R. Winder.</i>
Sun. 11	3:30 P.M.	OAXACA, MEXICO (Travel Lecture). <i>Dudley Crafts Watson.</i>
Mon. 12	2:00 P.M.	PREPARING THE HOUSE FOR CHRISTMAS (A Clinic of Good Taste). <i>Dudley Crafts Watson.</i>
	6:00 to 7:30 P.M. 8:15 P.M.	EVENING SKETCH CLASS FOR NOVICES. <i>Dudley Crafts Watson.</i> REPETITION OF 2:00 LECTURE.
Tu. 13	12:15 Noon 2:30 P.M.	THE PALMER COLLECTION. <i>Dudley Crafts Watson.</i> Second-Floor Galleries. THE SPIRIT OF THE BAROQUE (The Scammon Fund Lectures). <i>Dr. Wolfgang Born, Maryville College, St. Louis.</i>
Fri. 16	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>Dudley Crafts Watson.</i>

<sup>1</sup> There are two additional classes under the Raymond Fund for scholarship students selected from Public Grade and High Schools, respectively, Saturdays, 10:30 A.M., September 24 through December 10, and Mondays 4:00 P.M., September 26 through December 12.

DATE	Hour	
December		
Fri. 16	12:15 Noon	OUR CHRISTMAS PAINTINGS. <i>Dudley Crafts Watson</i> . Second-Floor Galleries.
	2:30 P.M.	CHRISTMAS BY THE MASTERS. <i>Dudley Crafts Watson</i> .
	7:00 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	CATHEDRALS (Travel Lecture). <i>Dudley Crafts Watson</i> .
Sat. 17		No Program—Christmas Vacation.
Sun. 18	3:30 P.M.	CATHEDRALS (Travel Lecture). <i>Dudley Crafts Watson</i> .
Mon. 19		No Program—Christmas Vacation until Tuesday, January 3, 1939.

The attention of Members is drawn to other lectures for which there is a nominal fee. See pages 114-115.

### FRIDAY AFTERNOON TEAS FOR MEMBERS

TEA will be served in the Mather Tea Room on the last Friday of each month—following the Fullerton Hall lecture. The charge is 25 cents per person. Members of the staff, with the assistance of the members of the Chicago Junior League, will receive informally, and introduce artists and other persons of interest to the art world. (Exception to the above—the December tea will be given on Friday, the sixteenth.)

### SUNDAY TRAVEL LECTURES

#### Fullerton Hall

The same as the Friday evening lectures. Public admission to these Sunday lectures is 25 cents; free to Members.

DATE	Hour	
December		
4	3:30 P.M.	MEXICO CITY TO ACAPULCO. <i>Dudley Crafts Watson</i> .
11	3:30 P.M.	OAXACA, MEXICO. <i>Dudley Crafts Watson</i> .
18	3:30 P.M.	CATHEDRALS. <i>Dudley Crafts Watson</i> .

### LECTURE SERIES WHICH MAY BE ENTERED BY THE PUBLIC

#### December 2—January 4

The following program consists of lectures for which a small fee is charged, given in the Department of Education, Miss Helen Parker, Head:

**CURRENT EXHIBITIONS AND ILLUSTRATED LECTURES.** Mondays at 11:00. This series consists of talks in the galleries alternating with illustrated lectures on various art topics. Single lectures, 45 cents. Course of 12 lectures, \$4.50.

**HALF-HOUR JOURNEYS TO GUATEMALA.** Mondays from 12:15 to 12:45 in the Club Room. Single lectures, 15 cents. Series of 10, \$1.00.

**A SURVEY OF ART.** Tuesdays from 6:30 to 8:00. A course which has as its object the development of the understanding and enjoyment of art. The arts of France will be discussed during December. Single lectures, 60 cents. Course of 12 lectures, \$6.00.

**HALF-HOURS IN THE PAINTING GALLERIES.** Wednesdays from 12:15 to 12:45. Talks on the Institute collections offered at the noon hour for business people and anyone else interested. The pictures discussed will consist of those not included in any previous series. Single lectures, 15 cents. Series of 10, \$1.00.

**A SURVEY OF ART.** Fridays at 11:00. The same as the Tuesday evening course. Single lectures, 45 cents. Course of 12, \$4.50.

Gallery tours for clubs and organizations, and for suburban and private schools may be arranged by appointment with the Department of Education. Visitors may secure private guidance. A nominal charge is made for these services.



DATE	HOUR		Place of Meeting
December			
Fri. 2	11:00 A.M.	MONARCHICAL FRENCH PAINTING (A Survey of Art). <i>Miss Helen Parker.</i>	Room 2
Mon. 5	11:00 A.M.	FIFTH INTERNATIONAL EXHIBITION OF ETCHING AND ENGRAVING (Current Exhibition). <i>Miss Helen Parker.</i>	Gallery 12
	12:15 to 12:45 Noon	OFF THE BEATEN TRACK IN GUATEMALA (Half-Hour Journeys to Guatemala). <i>Miss Helen Barsaloux.</i>	Club Room
Tu. 6	6:30 to 8:00 P.M.	EIGHTEENTH-CENTURY FRENCH PAINTING (A Survey of Art). <i>Miss Helen Parker.</i>	Gallery 1
Wed. 7	12:15 to 12:45 Noon	PAINTERS OF COLOR AND LIGHT (Half-Hours in the Painting Galleries). <i>Miss Helen Parker.</i>	Gallery 30
Fri. 9	11:00 A.M.	EIGHTEENTH-CENTURY FRENCH PAINTING (A Survey of Art). <i>Miss Helen Parker.</i>	Gallery 2
Mon. 12	11:00 A.M.	CHINESE PORCELAINS AND JADES (Current Exhibition). <i>Miss Helen Parker.</i>	Gallery H9
	12:15 to 12:45 Noon	QUIRIGUA—ITS RUINS OF THE GREAT MAYAS (Half-Hour Journeys to Guatemala). <i>Miss Helen Barsaloux.</i>	Club Room
Tu. 13	6:30 to 8:00 P.M.	EIGHTEENTH-CENTURY ARCHITECTURE AND SCULPTURE IN FRANCE (A Survey of Art). <i>Miss Helen Parker.</i>	Gallery 1
Wed. 14	12:15 to 12:45 Noon	INNOVATIONS AND TRADITIONS (Half-Hours in the Painting Galleries). <i>Miss Helen Parker.</i>	Gallery 40
Fri. 16	11:00 A.M.	EIGHTEENTH-CENTURY ARCHITECTURE AND SCULPTURE IN FRANCE (A Survey of Art). <i>Miss Helen Parker.</i>	Gallery 2
January			
Tu. 3	6:30 to 8:00 P.M.	RENAISSANCE ART IN ENGLAND (A Survey of Art). <i>Miss Helen Parker.</i>	Gallery 1
Wed. 4	12:15 to 12:45 Noon	MODERN FRENCH PAINTERS (Half-Hours in the Galleries). <i>Miss Helen Parker.</i>	Gallery 41

## LECTURES FREE TO THE PUBLIC

December 1—January 5

FOR ADULTS  
FULLERTON HALL

DATE	HOUR	
December		
Th. 1	6:30 P.M.	STILL LIFE THAT MOVES. (Florence Dibell Bartlett Lectures.) <i>Miss Helen Parker.</i>
Sat. 3	3:30 P.M.	THE CULMINATION OF COLOR PRINTING: KIYONAGA, SHARAKU AND UTAMARO. (Kate S. Buckingham Lectures.) <i>Miss Helen C. Gunsaulus.</i>
Th. 8	6:30 P.M.	DALMATIAN SHORES AND GREEK ISLES. (Florence Dibell Bartlett Lectures.) <i>Miss Florence Dibell Bartlett.</i>
Sat. 10	3:30 P.M.	THE GREAT LANDSCAPE DESIGNERS: HOKUSAI AND HIROSHIGE. (Kate S. Buckingham Lectures.) <i>Miss Helen C. Gunsaulus.</i>
Th. 15	6:30 P.M.	BONNARD AND VUILLARD. (Florence Dibell Bartlett Lectures.) <i>Miss Helen Parker.</i>
January		
Th. 5	6:30 P.M.	FRENCH ROMANTIC PAINTERS. (Florence Dibell Bartlett Lectures.) <i>Miss Helen Parker.</i>

## FOR CHILDREN

Great Periods in Art History Interpreted for Children 8 to 16 Years of Age  
GALLERY 2, ADJOINING THE CHILDREN'S MUSEUM

DATE	HOURL	
December		
Sat. 3	9:15 to 9:50 A.M.	GREAT PALACES OF KINGS AND PRINCES. <i>Miss Helen Mackenzie.</i>
Sat. 10	9:15 to 9:50 A.M.	DONATELLO AND Ghiberti of Florence. <i>Miss Helen Mackenzie.</i>
Sat. 17	9:15 to 9:50 A.M.	MICHELANGELO, THE SCULPTOR. <i>Miss Helen Mackenzie.</i>

## EXHIBITIONS

- December 1-December 31—Selections from The Leonora Hall Gurley Memorial Collection of Drawings. *Gallery 16.*  
*Drawings of Flemish, Dutch, English, German, French, and Italian origin, dating from the sixteenth to the nineteenth century.*
- December 1-January 1—Samplers of the Eighteenth and Nineteenth Centuries. *Gallery A2.*  
*American and European examples from the collections of Mrs. Charles H. Worcester, The Antiquarian Society, Miss Kate S. Buckingham, Mrs. Maurice L. Rothschild, and others.*
- December 1-January 9—The Fifth International Exhibition of Etching and Engraving. *Galleries 12, 13 and 14.*  
*Held every second year, this represents the work of leading metal-plate artists from Europe and America.*
- December 1-January 12—Collectors' Exhibitions No. 1: Chinese Porcelains and Jades Lent by Mr. and Mrs. Robert J. Dunham and Russell Tyson. *Gallery H9.*
- December 1-January 15—Snow Landscapes and Figures in the Snow: Japanese Prints from The Clarence Buckingham Collection. *Gallery H5.*  
*Prints by various artists of the eighteenth and early nineteenth centuries.*
- December 1-January 29—Etchings of Venice from The Clarence Buckingham Collection. *Gallery 17.* Etchings of Venice. *Gallery 18A.*  
*Examples from the work of Pennell, Duveneck, Whistler, Cameron, Muirhead Bone, and others.*
- December 1-February 13—Explanatory Exhibition of the Panels Showing Scenes from the Life of St. John the Baptist by Giovanni di Paolo, Siennese, 1403-1483. *The Children's Museum.*  
*Comparative photographs, analyses, and explanations throwing light on this great series of panels in The Mr. and Mrs. Martin A. Ryerson Collection.*
- December 15-January 15—Loan Exhibition of Paintings and Prints by Pierre Bonnard and Edouard Vuillard. *Galleries G52 and G54.*
- December 15-January 15—Thirty-Five Old Master Drawings Lent by Sir Robert Witt, London. *Gallery G53.*
- December 15-January 15—Loan Exhibition of Paintings and Drawings by Gros, Géricault, Delacroix. Lent by Museums and Private Collections of France. *Galleries G55-G56.*
- December 15-January 15—The Christmas Story in Art: Paintings, Sculpture and Prints. *Gallery G57.*
- December 15-January 15—Architecture by Ludwig Miës van der Rohe. *Gallery G58.*
- December 15-January 15—George Grosz: A Survey of His Art from 1918 to 1938. *Galleries G59-G61.*

## THE SCAMMON FUND LECTURES

Season of 1938-1939

Fullerton Hall, Tuesdays, at 2:30 P.M. For Members and Students.

## DECEMBER

- 6—The Early Art of the Caucasus. Dr. Alfred Salmony, New York University. Beginning in 1200 B.C. with the first figure representation in bronze, Dr. Salmony will trace the relation of the iconography of the early art of the Caucasus to the great civilizations of the Near East. In several instances objects of material culture are identical with those of the Shang period in China. Stylistically their nearest prototypes are found in the Hallstatt group of Central Europe.
- 13—The Spirit of the Baroque. Dr. Wolfgang Born, Maryville College, St. Louis. The Baroque, so far as its purely stylistic elements are concerned, can be considered to be the outcome of a logical development of the forms of the Renaissance.
- 20—Christmas Holiday.
- 27—Christmas Holiday.

## JANUARY

- 3—The Bonnard-Vuillard Exhibition. Charles Sterling, Attaché of the Museum of the Louvre, Paris.  
The important loan exhibition of paintings by French masters, Pierre Bonnard and Édouard Vuillard, forms the basis for Mr. Sterling's interpretation.
- 10—The Spirit of Modern Building. Dr. Walter Curt Behrendt, author of *Modern Housing* and Technical Director, Buffalo City Planning Association. Historical and modern examples will illustrate that the change in structure is a result of the new spirit of building.
- 17—Turner's Romantic Vision of Switzerland. Dr. Paul Ganz, President of the International Commission for Art History, and Professor of the History of Art at the University of Basel, Switzerland.  
Dr. Ganz has the enviable gift of combining profound knowledge with attractive presentation of his material.
- 24—Pieter Brueghel, the Elder. Dr. Julius S. Held, Barnard College, Columbia University, New York.  
A discussion of the art of one of the great leaders in the evolution of secular thought in painting.
- 31—Time, Taste, and the English Home. Evan J. Tudor, New York University, New York.  
The evolution of decorative art in England during the second half of the eighteenth century, with special reference to the standard of excellence achieved.

## RESTAURANT

The Fountain, which serves beverages and light lunches, is open from 9:00 to 4:45 o'clock every day except Sunday. The Cafeteria is open every day except Sunday from 11:00 to 4:45 o'clock. Arrangements for parties and luncheons may be made with Miss Aultman, Manager of the Restaurant. Members have 10% discount on ticket books. The Fountain and Cafeteria will be closed on Christmas Day and New Year's Day.

## A CHRISTMAS SUGGESTION TO MEMBERS

WHY not solve some of your Christmas gift problems in a way that will be a source of satisfaction to you and pleasure to the recipient for a full year? A Membership in the Art Institute of Chicago for that hard-to-please friend, or for that ambitious young person who would appreciate the two evenings (Mondays and Fridays) given for Members who are unable to attend our programs during the daytime.

An Annual Membership is \$10 a year; a Life Membership is \$100. The advantages are numerous and may be enjoyed by the entire family in the Member's home, as well as out-of-town guests. They include free admission to the galleries at all times, and to the Membership lectures and drawing classes by Dudley Crafts Watson and his assistants; to the gallery tours for Members and the Saturday classes for Members' children; invitations to special receptions for Members, a subscription to the *Bulletin* of the Art Institute and a copy of its illustrated *Annual Report*; reciprocity with other museums, which entitles the Member to free admission to these institutions.

Members may purchase seats at 30c each for the plays for adults given under the Members' Series at the Goodman Theatre, as well as seats for special dance recitals for Members (also at the Goodman) at the same price. A reduction of 25c from the price of the \$.75 or \$1.00 seats is also given for the children's plays on Saturdays.

Special Christmas gift cards will be sent to the recipients of gift Memberships at this time.

## GOODMAN THEATRE

THE December production will introduce to the audiences of the Members' Series a playwright who is fast becoming the leading dramatist of England. Not that Mr. Priestley needs an introduction, for *Angel Pavement* and *The Good Companions* established him as a novelist years ago. *Dangerous Corner*, his first venture in the theatre, was a successful one. Since then, each season in London and in New York has seen one or two plays by Mr. Priestley.

The Goodman Theatre has been particularly fortunate in being allowed to produce a new play—a play which has not heretofore been seen in this country. This is a farce entitled *Bees on the Boat Deck*. It will open on December 5, and will continue through December 15, with a matinée on Thursday, December 8.

It would be granted quite readily that bees belong in a meadow or a garden, and that they sometimes manage to get into a house or an automobile. When, however, they invade a boat, things begin to happen, and we now have the opportunity

to discover what takes place.

The experiment of offering the Membership a dance program has been very successful. The first three performances were completely sold out. To accommodate the Members, the January dance recital will be given four times. It will run from Thursday, January 26 through Saturday, January 28, with a matinée on Thursday, January 26.

The Children's Theatre is playing *Tom Sawyer* through Saturday, December 24. On the last Saturday of the month the second play of the season will open. This will be the perennial favorite of young and old, *Rumpelstiltskin*, and special efforts are being made to present a very attractive performance.

Members of the Art Institute who are interested in the various processes involved in the making of a production will be glad to learn that seven lecture-demonstrations on the work of the Theatre will be offered them early in the coming year. Please watch announcements of titles and dates in the theatre programs and in the *Bulletin*.

## TO PROSPECTIVE DONORS

Certain galleries in the Institute may be set aside as memorials and named after the person to be commemorated if endowed as follows:

1. In the Department of Paintings and Sculpture Memorial Rooms may be established upon the payment of sums ranging from \$50,000 to \$100,000 or more, depending on the size and location of the room set apart.

2. Memorial Rooms in the following departments: Prints and Drawings, Oriental Art, Decorative Arts, Classical Sculpture, etc., may be established upon the payment of sums ranging from \$25,000 to \$50,000 or more, dependent upon the size and location

of the gallery.

3. Very small rooms and corridors may be designated as Memorial Rooms upon the payment of sums under \$25,000 according to the discretion of the Trustees.

4. Rooms or studios in the School of the Art Institute may be established as Memorial Rooms or Studios on the payment of sums ranging from \$10,000 to \$25,000 or more, dependent upon the size and importance of the room or studio so designated.

The Trustees of the Art Institute of Chicago announce the following: No collection of art objects accompanied by conditions respecting definite location or period of exhibition will be accepted by the museum.

## DEPARTMENT OF REPRODUCTIONS

**R**EPRODUCTIONS, framed and unframed, suitable for Christmas gifts may be purchased in the Department of Reproductions to the left of the main entrance. Color prints from twenty-five cents to eighteen dollars. Framed reproductions from fifty cents to thirty-two dollars. A series of special Christmas cards is available with envelopes to match. These are priced at ten, fifteen, and twenty cents each and may be purchased by the dozen at a reduced rate. Catalogues and other Art Institute publications are also available.

## HOURS OF OPENING

**T**HE ART INSTITUTE is open from 9:00 A.M. to 5:00 P.M., Monday through Saturday, and from 12:00 Noon to 5:00 P.M., Sunday, and legal holidays. Free days: Wednesday, Saturday, Sunday, and legal holidays. A fee of 25 cents is charged for admission on all other days. Members, Students bearing special cards, and children under fourteen years of age are admitted free at all times.

The Ryerson and Burnham Libraries are open the same hours during the week as the Institute, but are closed on Sundays. The Libraries are open from 6 to 9:30 P.M. on Monday, Tuesday, and Friday evenings during the school year.

For information, call Central 7080.

## NEW ELEVATOR

**V**ISITORS will be interested to know that the new elevator at the east end of the Art Institute, in the Hutchinson Wing, is now in use. It serves the three levels from the Decorative Arts and Oriental Collections on the ground floor to the second floor, where the annual exhibitions

are held. The vast Chinese and Japanese collections and the furniture, rugs, period rooms, and ceramics of the Decorative Arts Wing—widely famed, but now somewhat difficult of access—will henceforth be seen as easily as any of the other collections in the museum.

## THE ART INSTITUTE OF CHICAGO

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THE CALL TO ARMS, DRYPOINT, BY EDWARD HAGEDORN, UNITED STATES.



